



KCET
LOS ANGELES

5/19/81

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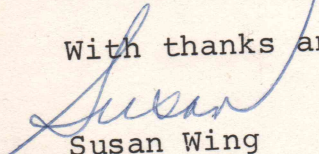
Here is the first installment -- cassette
of the Rossini program in the four-part
✓ Giulini Concerts series.

(The actual title of the series is still
up in the air; the powers that be are working
with some "Bicentennial Concerts" motif;
the issue should be resolved by next week --
will keep you informed).

Copies of the Verdi segment from the above
series, as well as cassette of Giulini's
Beethoven Ninth program that KCET did in
1979 should be off the machines by this
afternoon/ tomorrow morning. Will send
to you as they emerge.

I am so sorry that you've been bounced back
and forth on this project. Hope we've got
things in gear now, but, please, call me
if you run into any future roadblocks and
I will try my best to clear them away.

With thanks and apologies,


Susan Wing



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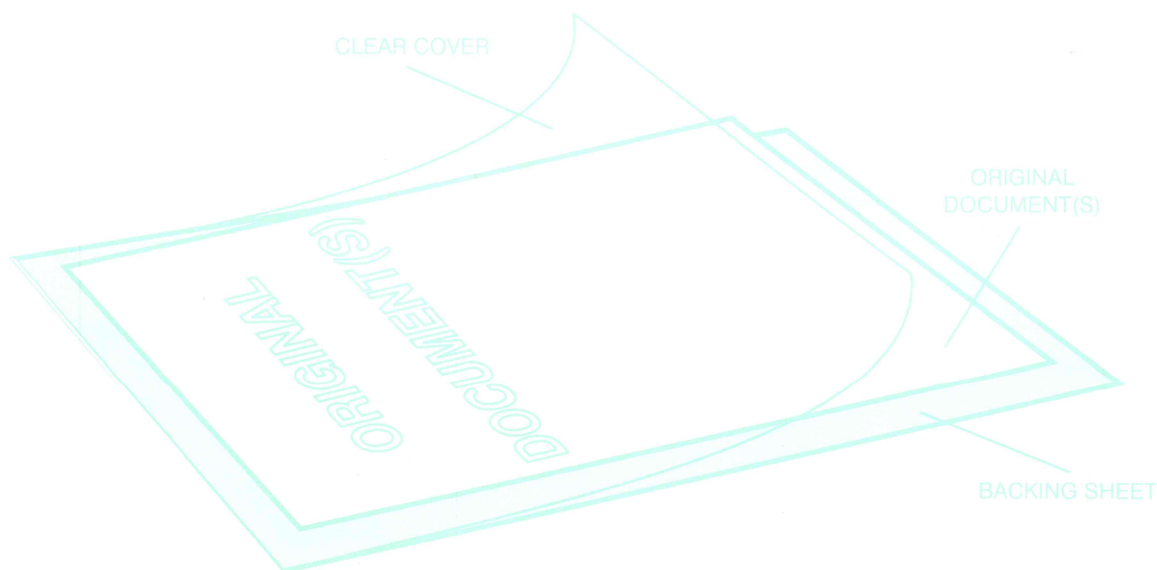
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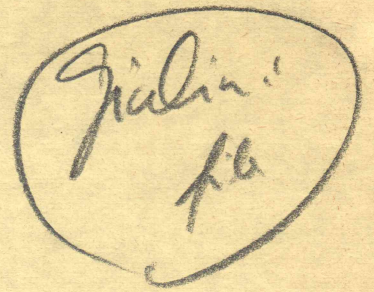
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BY MARTIN BERNHEIMER

Carlo Maria Giulini says he likes Los Angeles.

His deeds proclaim it. After his first abbreviated season as music director of the Los Angeles Philharmonic, he belied the doomsayers and blithely extended his contract for five additional years. ^{During this last season, he} He has found more time to spend with his players than was originally promised. And, wonder of wonders, he even has agreed to conduct at Hollywood Bowl, an ^{at times} musical haven that heretofore had seemed to lie outside his ever-serious aesthetic bounds.

His words proclaim it too.

"I say to you what I feel." The ^{Italian} maestro, nobly gaunt and naturally courtly, sinks into the plush sofa in his elegant living room and gazes ^{through a window} at the lights of Hollywood far below. "I feel very well here. I am very happy. We are making music. Really. We are able to have rehearsals to go as deep as possible into the music. ~~It is like a~~ Everybody is involved. Everyone participates. I would like every musician to be aware of the privilege of this work... this working together."

For Giulini, making music is more than a profession. It is a calling. He approaches it with almost mystical reverence.

When his appointment was initially announced, many observers doubted that the Giulini-Los Angeles liaison could last. The man, after all, was known to be a reflective artist much more concerned with poetry, ^{not} than pomposity. The city, on the other hand, liked things fast and flashy. How, ~~everyone~~ wondered, could this ~~be~~ old-school European survive in the land of the plastic lotus?

Giulini answers the question himself, after a long pause for characteristic intrsoeption ~~xxxxxx~~ ornamented with the subtlest trace of a smile.

"There is nothing here," he declares, "to make me unhappy. The people here respect my private life. That was a condition of my coming. We live here, my wife Marcella and I, exactly as in Roma or Milano. The level of human contact is high. The contact with the orchestra is gratifying. They are very serious, very mature, very considerate. And they love to make music."

It sounds almost too good to be true. A little probing suggests that maybe, just maybe, in ^{Just TWO OR THREE} ~~one or three~~ areas, it is.

No one has questioned the maestro's emotional authority, his dedication, his integrity, or ability to define and project the essential mood of the works he chooses to conduct. Some observers ~~have noted~~, however, that the Philharmonic does not invariably play neatly for him. The orchestra gives him more sympathy than precision. Spirit is high; but technique isn't.

Giulini closes his eyes and nods in what looks like slightly pained agreement. He seems eager to express a "mea culpa."

"We are working on this," he acknowledges. "It is not easy for an orchestra to play with me, because I do not like to beat. When I conduct, I am not aware of what I do with my hands. I do not demand absolute precision..."

It is my fault. I ask very much of an orchestra. I ask I ask for sensitivity.
 for understanding. I ask for ~~xxxxx~~ devotion to music. I am not
 sufficiently interested in technical matters, perhaps. I am aware
 of the problem. It can be corrected in time. We are working. It
 ultimately is a matter of discipline, a matter of assimilation in
 the style of playing, a matter of self-control for each player."

Giulini bristles a bit, ever so politely, when it is pointed
 out that ~~the~~ ^{with which he was previously associated,}
~~his previous~~ American orchestra, the Chicago Symphony,
 could project his poetry without any loss in virtuosity.

"Of course," he admits, "it was different in Chicago, ~~but~~
 you must remember, I was in Chicago for 23 years. It wasn't perfect
 there in the beginning either..."

"The potential here is very high. That is what is important.
 I ~~recently~~ recently heard all the first violins individually. The
 standard is very, very good. Last year, after some examinations, there
 were some changes. We have violinists from ~~various~~ different schools,
 violinists with different techniques and attitudes. The body needs
 time to fuse. However, I accept the responsibility. If things are
 not good, it is my fault."

Giulini is especially happy, he ^{adds} says, with his new concertmaster.
 "Sidney ^{Arth} was marvelous. But Sidney Weiss is even more dedicated,
 a marvelous musician. His performance of the Brahms Concerto was
 a revelation, absolutely first class."

^{actual}
 The ~~standard~~ ^{on occasion,} orchestral playing under Giulini may be
 flawed, but it never leaves any doubt ^{regarding the reality} ~~xxxxxxx~~ ^{presence of a} that a
 master is ^{on the podium} ~~at work~~. That may be more than can be said for the
 orchestral playing under the rather motley band of guest conductors
 who have taken the podium during Giulini's extended absences.

Giulini asserts that he is ~~well~~-aware of this problem too,

but he chooses to discuss it with guarded diplomacy.

"Of course," he says, "the orchestra sounds different with different conductors. It is like our piano, which sounds one way with ^{one soloist} ~~some artists~~ and another way with Pollini."

The night before this conversation took place, the orchestra had played a particularly ^{unsuccessful} ~~disappointing~~ program under a little-known guest whose chief asset may have been a relatively low engagement fee. Giulini ~~said~~ he had attended the concert. He also said he did not ~~xxxx~~ think it would be proper for him to talk about a colleague.

He was willing to talk, however, about the guest-conductor problem in principle.

"Ernest Fleischmann (the executive director) and I choose the guest conductors together. We try everything we can to have here the best. I even resort to blackmail, which is not my preferred style. I refused to conduct in La Scala unless (Claudio) Abbado agrees to come to Los Angeles. I wrote again to (Bernard) Haitink in Amsterdam. I agreed to conduct the Orchestre de Paris for (Daniel) Barenboim if he could reciprocate. xxxx And so it goes.

"Abbado has not yet decided. Haitink says we will see. Barenboim does not want to be far away from his wife who, as you know, is very ill. One cannot blame him for that. It is so difficult.

"The conductors of the major American orchestras, apart from Mehta, are a problem too. If they conduct here, they may want me to conduct in their cities. ^{How many} But I have agreed to conduct no other orchestra here. I have given all my time in America to Los Angeles."

Giulini hesitated only slightly when asked if he was satisfied with the guests engaged for his seasons thus far.

"I think so," he replied. The inflection of the verb was

seemed just a tad shady.

(He also suggested a possible solution, of sorts, to the problem in the not-too-distant future.

"I want to make better use," he says, "of two young men who are enormously talented. Simon Rattle (the ~~British~~ 25-year-old ~~British~~ Liverpoolian who made his debut here 4 years ago) will come ~~here~~ on some sort of permanent basis. We don't know yet what his title will be. Also, we ~~will~~ ^{must} do more with (Myung-Whun) Chung, ~~xx~~ who now is assistant conductor."

Can we do more for the future of the orchestra?
~~xxxx~~ this mean that Giulini intends to curtail his own activities?

"Our

"The number of weeks I will conduct, we will see," ~~xxxx~~ he says. plans are ~~all~~ still uncertain."

(There is nothing uncertain, ~~xx~~ on the other hand, about Giulini's impending debut amid the amplification ~~speakers~~, picnic revellers, free-way distractions and ^{potential} aerial intruders at the 18,000-seat summer home of the lyric muse.

("I know," he explains, "that I said I would not conduct at the Hollywood Bowl. But I ~~didn't~~ decided I had to change my mind. No one told me to do this. I did it for two reasons. First, I was unhappy at the thought of having no contact with the orchestra for such a long time. The season at the Music Center, ~~after all~~, ends in April and resumes only in October. This is not good. Second, there was a moral problem that bothered me more and more.

"In this difficult time, there is a special need for spiritual values. A hunger. If somebody in the thousands at the Bowl thinks that the conductor is a snob, that he conducts only for the regular winter subscribers, this is bad. In this point, I decided to go against myself. So I will try. I will not necessarily do it all the time, but

important
it is ~~necessary~~ to try."

(Has Giulini ever attended a concert at the Hollywood Bowl?

He smiles, almost sheepishly. "Never."

~~Giulini~~ The maestro's willingness to brave the commercial-semipop arena, or a reasonable facsimile thereof, contradicts his long-established image of ^{uncompromising} cultural purism. ~~xxxx~~ This, after all, is the same Giulini who once refused to conduct a "Don Giovanni" at the Edinburgh Festival if the management retained sets and stage direction that, in his estimation, violated the letter and the spirit of the score and libretto. (The wise ^{Scottish} management ultimately fired the director, discarded the sets, and allowed Giulini to conduct ~~the~~ with the singers on a ~~opera~~ ^{stage} bare stage.)

This, also, ~~And this is the same Giulini~~ is the same Giulini who was horrified--no other word will do-- by the recent ~~by the~~ Joseph Losey film version of "Don ~~Giovanni~~ Giovanni."

"Do you want to provoke me?" he asked in semi-mock anger when asked if he had seen the ^{film} movie. He glared dramatically.

"This is wrong. ^{What I say} It is not an opinion, but a fact. The film is wrong. I do not like to speak this way of the work of others.

But no one has the right to do a thing like this to the libretto and to the music. ~~If~~ It is not allowed. If someone wants to make an interesting ^{original} film about Don Juan with just anyone's music, that is no problem. But don't say in the credits Mozart. Don't say Da Ponte."

The maestro, it is clear, regards an interpretation like this one a breach of artistic faith. It is ^a ~~xxxxxxxx~~ characteristic ~~xxxx~~ attitude. His integrity permist nothing less.

"You see," he says when the subject ^{finally} returns to his orchestra, "We are in transit. We do not make miracles. It is important to realize

"My own role must be modest. I can bring to this responsibility the experiences of a life dedicated to music. I am proud only of three things: My teachers, who were very severe and who made me work very hard; ~~my own position~~ the privilege of having been a musician in an orchestra and in a quartet; the fact that I do not owe anyone any favors.

"No one in the profession can point to a call or a letter in which I asked for something. Not one person can reproach me. I am happy about that. If I can serve, they can call me; I will try to give the best of myself."

Finally, in his concluding remarks, he said, "Ultimately," he says in summation, "two qualities are crucial for all of ~~xxx~~ us--
an open mind and an open heart."

Giulini is, if nothing else, an idealist.

Sat. 5/24/80

A man at one with his music

CARLO MARIA GIULINI and his Los Angeles Philharmonic Orchestra return to the Festival Hall tomorrow night at the end of their European tour, which virtually began here three weeks earlier. At first look, the marriage between the ascetic, elegant Italian and what has been in the past one of America's brasher orchestras seems like something of a misalliance, but Giulini has it otherwise. He told me that the character of an orchestra derives from its conductor, who only needs to mould it in his own image. Besides he considers his players, most of them youthful, among the keenest he has ever encountered in his 40-year career as a conductor.

"They are a dedicated team," he told me over lunch at the Connaught ("such a beautiful hotel, unequalled in the world") and added: "At the end of a rehearsal period they think it's a pity that it has to finish."

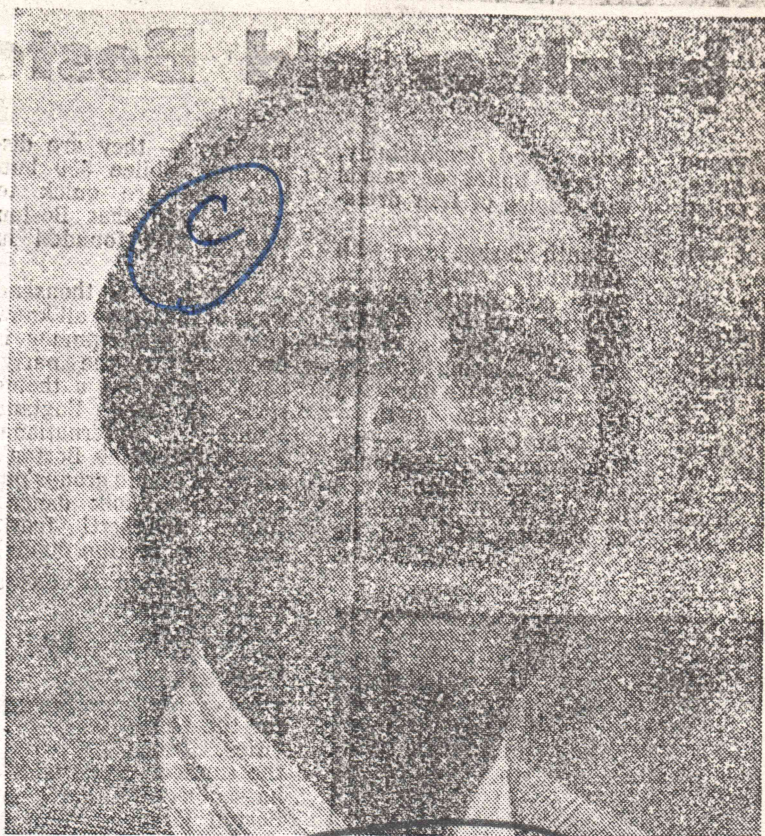
He is too modest to add that it is his own well-known dedication to his work that may inspire them to respond in a like manner. In any case, he says that the image of Los Angeles, just because of its proximity to Hollywood, as a branch of show business is quite wrong. He finds the city sympathetic and has bought himself a house there, but he does admit that much of the furniture is Italian — "just to give me a sense of my homeland when I walk in the door."

Oddly enough, that homeland has not always been Giulini's most happy hunting-ground as a conductor, so he was glad on this tour to be giving concerts in Milan and at the Maggio Musicale in Florence. Where he has been most acclaimed has been in Britain, appreciative of his unforced, genuine way of making music, and in America of late — he worked with the Chicago Symphony before moving to Los Angeles.

In London, he remembers well his happy times with the Philharmonia during the period of the Walter Legge management and with the LPO more recently, but his next dates with a London orchestra will be with the Royal Philharmonic. "One of my oldest friends is Peter Diamand" — now general manager of the RPO. "We worked together happily at the Holland and Edinburgh Festivals. Now I want to help him and his orchestra."

He will also be returning to Covent Garden in two years' time after a prolonged, self-imposed absence from the opera house. He conducts "Falstaff" after performing it in Los Angeles.

He believes the conditions may once again be favourable to achieving the kind of ensemble performance he insists on. "There's no point in performing opera in an instant or unprepared way. You must rehearse with a cast and producer over a long period in an attempt to achieve a unity of purpose. I take the same attitude to recording opera. That's why I have confined myself so long to the symphonic repertory. Now I have recorded 'Rigoletto' with a cast that stayed together throughout the sessions — Cotru-



Carlo Maria Giulini

Photograph by ANTHONY MARSHALL

bas, Domingo and Cappuccilli. I hope we'll be able to record 'Falstaff' in a similar manner."

The words "spiritual values" come up frequently in conversation with Giulini. He believes they are a *sine qua non* when making music. It is in order to fulfil what he believes to be people's needs in that respect that he has finally agreed to conduct in the (to him) uncongenial surroundings of the Hollywood Bowl, where the average attendance is 12,000. It is his attention to his creed that made him insist that his Los Angeles contract contained a clause specifically excusing him from the social events that so beset American musical life.

The same tenets give him grave concern about most of the music being written today. "When voices are forced to sound like percussion instruments, where are we going, I ask myself?"

Similarly he refuses to conduct works in public with which he has not an absolute spiritual rapport from first bar to last. Often accused of having a rather limited repertory, he would answer that he can give his all only to works with which he is wholly in sympathy. They include the first, fourth and ninth symphonies of Mahler, not many of the others, certainly not the tenth, unfinished by Mahler at his death but prepared in a performing edition by the late Deryck Cooke: "I have closely studied the sketches and admirable though I find Cooke's realisation, it is not Mahler's. The sketches for 'Rigoletto' are vastly different from Verdi's completed work; so might have been Mahler's tenth."

Why have we yet to hear a "Magic Flute" from him or any Wagner opera? "The difficulties

with the Mozart lie in the achievement of a completely satisfying stage production.

"To reconcile the Masonic and human aspects seems beyond any staging I've ever seen. As for Wagner, I would like to conduct 'Meistersinger' and 'Tristan' one day — these works are entirely convincing — but I'm not wholly in sympathy with the 'Ring'."

Anyone else making these kind of comments might be thought arrogant, but Giulini escapes such a judgment by his evident humility of manner and by always declaring that any lack is in him, not in the works concerned. For him, conducting is about love and communication, and anyone who has seen him on the podium knows that those beseeching hands, closed eyes, absence of display, are a genuine expression of his personality. "Saintly" is a word that is often used to describe him. He would naturally disclaim any such epithet, but his concerts do undoubtedly have some suggestion of being religious rites.

Keeping his feet on earth, very firmly, is his wife Marcella. She makes sure he does not linger too long over lunch or give away his trusting hand too easily. She, too, encouraged him to carry on his studies when in hiding from the Fascists during the war, so that when it ended he was one of the few conductors able to perform at the liberation. His symphonic and operatic development went hand in hand after that with, perhaps, his Verdi Requiem with the Philharmonia, Glyndebourne "Falstaff" (1955) and Covent Garden "Don Carlos" (1958), produced by Visconti, as his early career's peaks. His return to the Royal Opera House is eagerly awaited.

ALAN BLYTH

Beat
Technique

Vendi + Rossini / Hark
5/24/29

(A) 1 Bowl (D) snob
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(B) 1 Ant on flask

(C) 1 Spiritual values

(C) 1 Modern Music (also 5-6)

C 1 limited up.

* D 1/2 LA: more time
1 Involvement, privilege
* 2,3 sleep
Guest conductor

D 6 Don Giovanni (Opera) No.
Film, alt. editing

* D 6-7 Philology

E 3 TV!!! ★
E 3 Evolution of sound, techniques

(F) Friends

Verdict - favorable

① Trial 1
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② Out to West
Spiritual values

③ Under stress
limited up

* D-10: no time
I understand principle
* 2: 100
Great work

Mr.
D-10: 100
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* 2: 100
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~~G 6.3 Music directorship (+ H 2)~~

~~G 4 playing in orchestra & jtz~~

~~G 5 Saint image~~

~~G 5 LEDE~~

~~G 6 Theatre cancellations~~

~~G 6 Merken~~

~~G 7 Video happy~~

~~H 2 Titles (his)~~

~~H 6 Breakfast quote~~

~~H 6.7 Bio~~

~~H 7 Home Bolzano, Milan, Hollywood~~

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Royal Opera House

THE TIMES MONDAY OCTOBER 30 1978

THE ARTS

Los Angeles becomes a Giulini town

Los Angeles

The turnover of music directors at the Los Angeles Philharmonic is low. Before last week there had been only seven in its 60 years' existence. The eighth, Carlo Maria Giulini, was given a standing ovation when he walked on to the rostrum for the first of his opening series of gala concerts, which ended with yesterday's satellite transmission throughout America and Europe. Giulini was welcome in Los Angeles before he had even arrived. After these initial performances, all of which kept to the same programme of Beethoven's Ninth Symphony preceded by the *Egmont* Overture, the city feels itself triply blessed.

Giulini is one of the few conductors who bring a feeling of rediscovery even to the most familiar works each time they turn to them. "Routine" is not a word which enters his vocabulary. This impression came over with double strength in the first public meeting between Giulini and the Los Angeles Philharmonic since his guest appearances here in 1975. The ensemble is not yet perfect and the intonation from the woodwind at times uncertain, but these are early days and Giulini makes it clear that he is in charge of a group of musicians not a machine.

His Beethoven impressed most of all by its clarity and its richness, by the finesse with which the shape of the whole is gradually revealed. Since Giulini gave up conducting opera, a decision which Los Angeles might one day find a way of reversing, he has turned to choral works with relish. The delight in theatricality is not to be suppressed, stage or no stage, and it forced its way into the final movement through the chorus and the quartet of soloists, with Robert Tear and Simon Estes outshining their female colleagues.

Los Angeles overnight has become a Giulini town. His silhouette is on every concert poster: broad-brimmed dark

hat, scarf wound loosely round the neck, appearance a little Veridian. Perhaps behind that picture should be an outline of the man who brought him to Los Angeles, Ernest Fleischmann, executive director of the Philharmonic.

When in February, 1976, Zubin Mehta, who had been in charge of the Philharmonic since 1962, whispered that he might be moving east to New York to replace Pierre Boulez, there was immediate discussion on possible successors. Both music director and executive director agreed that Giulini would be first choice if he could be lured to another post.

Giulini declined. He wanted no part in orchestral administration and his main American link for many years had been with the Chicago Symphony. It seemed that the deal was off, and Fleischmann did nothing to dispel the impression. And he continued to woo Giulini. Fleischmann is the most resourceful of orchestral managers, as London remembers from his LSO days, and while the rest of America thought he was doing business in Washington he was holding a series of meetings with Giulini in Chicago under the noses of the Symphony.

Eventually Giulini was persuaded to come to the West Coast. A number of reasons have been suggested. Ample rehearsal time, an annual fee variously quoted between \$250,000 and \$500,000, a new LAP exclusive recording contract with DG which begins with the *Eroica* next month, have all been put forward as prompting a change of heart. But perhaps Giulini merely wants to work with an orchestra which has the advantage of American discipline but which is still malleable enough to be shaped in his own image. Modesty, though, would never allow him to admit that.

Speaking after his first concert, Giulini dismissed the idea of the conductor as autocrat. "I hate the figure of a general in the orchestra pit. I don't even



Carlo Maria Giulini

like the idea of the 'conductor'. I am merely a musician who comes here to make music with other musicians. I don't even believe in the concept that an orchestra should have a special sound. The sound I possess is what is inside me."

By coincidence on the day of Giulini's opening concert Lord Grade announced in Beverly Hills that he would be making *The Story of Maria Callas*, directed by Franco Zeffirelli, which he hoped would do for opera what *The Turning Point* did for ballet. Mehta and the Los Angeles Philharmonic provided the music for *The Turning Point*—Giulini had some of his greatest triumphs with

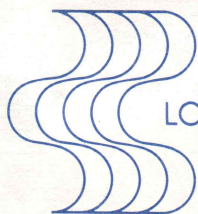
Callas and Zeffirelli. Would the tradition be continued?

Giulini would not be drawn. Callas was an elusive, unknowable figure, too difficult perhaps for another to portray. No one pointed out that Zeffirelli had managed to put Jesus Christ on screen. But Giulini has always been a cautious man. For the moment he will stay in the concert halls with his new orchestra, taking them to the East Coast next May, to Europe the following year and possibly to Japan in 1981.

Los Angeles have a capture and they want to show him off. They have every reason to.

John Higgins

No (Faker)



LOS ANGELES PHILHARMONIC ASSOCIATION
CARLO MARIA GIULINI, Music Director

AT THE MUSIC CENTER
AND HOLLYWOOD BOWL
EDWARD W. CARTER
Chairman of the Board
ROCCO C. SICILIANO
President
ERNEST FLEISCHMANN
Executive Director

May 4, 1979

Rec. 5/24/79

Dear Series C Subscriber:

Carolyn Farnham

We would like to inform you of a change of program and conductor in your series. On February 29, although Sidney Harth was scheduled to conduct, Maestro Giulini will in fact be on the podium for an unique program of music by Rossini and Verdi. The complete program is as follows:

?? ??

Rossini: Overture, "L'Italiana in Algeri"
Overture, "Semiramide"
Theme and Variations for Clarinet and Orchestra
MICHELE ZUKOVSKY, Clarinet
Overture, "William Tell"

Verdi: Overture, "I Vespri Siciliani"
Preludes to Acts I and IV, "La Traviata"
Overture, "La Forza del Destino"

???

If you have not as yet renewed your subscription, I urge you please to do so now. Because of the enormous enthusiasm for our new music director, Carlo Maria Giulini, our renewal rate is at an all-time high. Tickets for the 1979/80 season -- Mr. Giulini's second season, during which he will conduct the Philharmonic in thirteen different programs -- will surely be at a premium.

Sincerely,

Rose Bardo
Rose Bardo

Season Tickets Manager

5/25/79

Dear Martin —
... and "they"
call this program "good news"
(your guess and mine ??) —

As always — Carolyn

Return of th

Three years ago, *The Sunday Times* published a "league table" of the fees commanded by the world's top conductors. The highest bracket – the £4000-a-performance class, though no doubt it is more now – contained just five names. Four were familiar record-label "greats", Karajan, Solti, Bernstein and Böhm. The fifth was an altogether remoter and more mysterious figure: Carlo Maria Giulini. Though revered as the world's greatest opera conductor, it is more

His hallmark on the podium is elegance; he stands feet apart for perfect balance, and seems transfixed. The tall, slender figure hardly moves; the arms are rarely splayed high or wide. Not for Carlo Maria Giulini the flamboyant gesture which can so easily hinder an orchestra.

In private the elegance and the authority remain, but the hint of unapproachability vanishes. Giulini relaxing is surprisingly accessible for a person who shuns publicity and parties, and who rigorously protects his privacy. But on this occasion the man was happy to talk for there is a new love in his life – the Los Angeles Philharmonic of which he became Musical Director in October 1978, and which he brings to Manchester and London next week as part of a 16-city European tour.

Giulini's debut with the orchestra created euphoria in Los Angeles. The headlines crowded over "The Italian who conquered Tinsel Town" and "The Second Coming". Such publicity inevitably brought a few jaded comments, but Ernest Fleisch-

mann, the orchestra's executive director, appreciated the need for the new musical director to make an initial impact on the city. The maestro, too, saw the virtue of having his orchestra fêted.

However, the partying in true Hollywood style was soon over. Giulini has never liked social life, let alone the Los Angeles whirl. "What is social life?" he asks. "It means three to four empty hours in which nothing is gained, talking to people to whom one has nothing to say. I was happy to do it once, but after that I must have my need for privacy respected."

Not that Giulini is a hermit; he is happy to be with friends. It is the hollow hellos he wishes to avoid. The Los Angeles Philharmonic understand. As a successor to Zubin Mehta they have chosen a complete contrast. Mehta is gregarious, flamboyant and quite happy to be photographed by *Newsweek* standing on his head in his briefs in a yoga position.

As well as freedom from the spotlight, Giulini's contract with the



KEN VEEDER

38 Giulini: "I have never had to think about my hands when I am conducting"

GIULINI continued

while in Mussolini's army, but then, this deeply religious man who disliked not only the Fascists, but the very notion of killing, quit and went into hiding in Rome. For nine months he remained underground.

His wife Marcella smuggled orchestral scores to him. They had met at the Academy because she lived in the house opposite and her sister had been a piano student with him. "Marcella's sister got the scores for me, though what they thought a pianist wanted with the orchestral score, I don't know."

He was chosen to conduct the first concert of the Augusteo Orchestra to celebrate the liberation of Rome in June 1944. "All the other conductors had performed under the Fascists and were therefore not wanted. I had not." That same year, he was appointed deputy to Previtali and the Rome Radio Orchestra, and in 1950 he became responsible for the formation of the Milan Radio Orchestra.

Despite his reputation of being the greatest of all opera conductors, Giulini did not conduct a staged opera until 1951. "The Italians arrived late to the symphony, you know. Opera was everywhere and

no-one studied the symphony and so my generation were the reverse, very much concerned with the symphony, always going to concerts and never to the opera. The Bergamo Festival, which is about 35 miles from Milan, was the first to ask me to conduct opera even though I had no experience of the stage; I had only conducted the occasional concert performance. It was *Traviata*, with Tebaldi as Violetta, and I said that I would accept provided I could attend all rehearsals.

"Between the first and second performance I drove back to Milan to see my wife and they phoned me to say that Tebaldi was ill and did I know a singer called Callas who had recently appeared in the *Turk in Italy* in Rome and who was willing to sing the role. I remember seeing her for the first time and thinking, 'but she looks like a huge vanilla ice-cream.'"

Before long Giulini was to be appointed assistant conductor to Victor de Sabata at La Scala and two years later, following the latter's retirement, he took charge.

"In the beginning it was unbelievable at La Scala. There was no limit on time, the best of casts and

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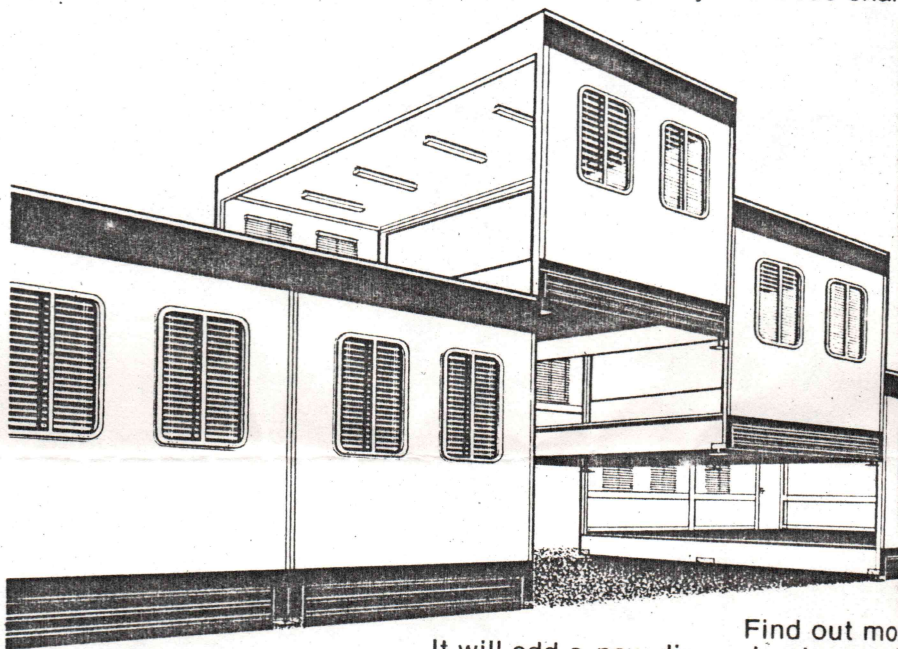
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producers. I worked with Visconti and Zeffirelli and there was unity between words, music and the eye. But they would not understand my need for privacy, my need for time to think and to study. Look at this thing . . ." And he leaned forward to a table to open a score of Beethoven's 9th and Schubert's *Unfinished Symphony*. "Look at them. We are always dealing with giants, with genius and we need time to try and understand what was in their minds. When I am studying a score, I will not speak to anyone for days, not even to my wife."

If squabbles over social commitments spoiled Giulini's relationship with La Scala, it did not spoil his love of opera. He went instead to Rome as principal conductor; made his debut in the U.K. at the Edinburgh Festival in 1955 with Glyndebourne's *Falstaff* and in London with Covent Garden's *Don Carlos* in 1958. They described him as Toscanini's successor, and said his performance was electrifying.

Giulini did not return to La Scala until 1963 and then it brought him more suffering. He was to conduct *Don Giovanni*, but refused after a disagreement with the man-

agement over staging and scenery. La Scala had agreed to a new production with sets by the Spanish painter Burgos, but when they saw the sketches, they decided a new production would be too expensive and too cumbersome and decided to use either the old sets or borrow from Vienna or Salzburg. Giulini said no.

It wasn't long before he decided to abandon opera houses altogether.

"Who is to say what happened. Perhaps it is like a love affair. Suddenly something happens and it goes wrong. It is often quite difficult to say why it finished."

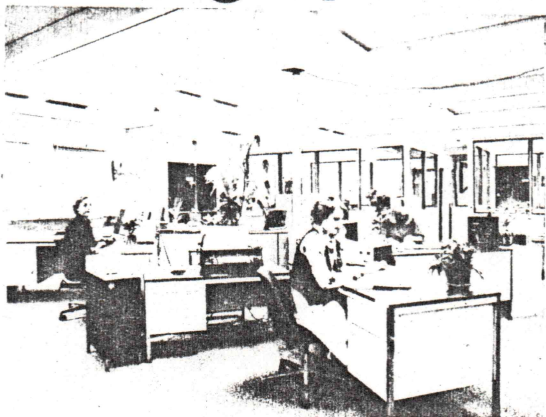
Giulini-type productions were certainly becoming obsolete in an age of unionised orchestras and jet-setting singers, and the demands of opera were keeping him from the concert hall and, more importantly, from his family. "You pay a high price to be a conductor. The times you spend homesick in a hotel . . . my wife did not travel with me when our three sons were growing up. And then one day they were all gone. My wife cried, it was a difficult moment for her."

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her influence on his work and his life. "Have you ever wondered how Giuliani manages to be so courteous, so immaculately mannered, so saintly all the time?" one impresario asked me. "In order that he can play the saint, Marcella undertakes to play the devil. He will say yes to an invitation because he cannot bear to hurt and disappoint, and then she will come along with a firm no, getting him off the hook. He relies on Marcella in a sub-conscious way to see he does what is right for him.

"Giulini looked embarrassed, but she was right. She lives only for him."

A further step will be taken next year when Los Angeles mounts Verdi's *Falstaff*. Franco Zeffirelli may well be the producer and the venture is to be a co-production with the Royal Opera House, Covent Garden. Giulini promised that if he returned to opera he would return to Covent Garden. But he emphasises that this is only a limited return. It is no easier now than it was a decade ago to get those perfect conditions.

The trouble, says Peter Diamand, who was formerly director of the Edinburgh Festival and now

[illegible]

74 years ago
the language
new word to indicate
in luxury and
It remains the last

it as a limitation in himself."

It is not altogether surprising then that he has decided to take yet another orchestra on trust. He happily admits that many others offered to give him *carte blanche* to join them. Los Angeles won. Why? "The orchestra is full of young people who are hungry to make music. They do not say, here is Beethoven once more; they really want to play and the *esprit de corps* is unbelievable."

For once, too, the ambience is right. Giulini loves the climate in Los Angeles and is happy with his new home in the Hollywood hills. Furthermore, Ernest Fleischmann is

more than ready to meet Giulini's needs. After 18 months, the love affair seems to be flourishing. "The sound of the Los Angeles Philharmonic is quite transformed," says Fleischmann. "Giulini has enabled them to take a fresh look at works they have played over and over again."

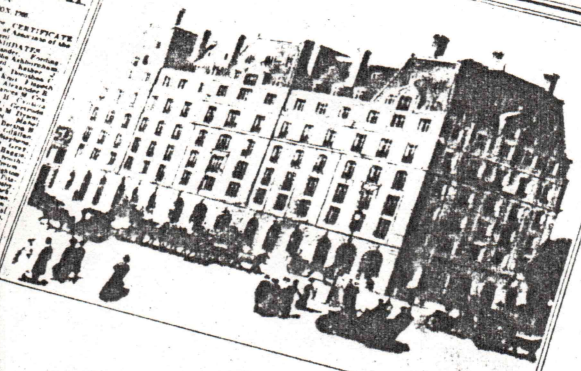
U.S. music critics agree. Next week we will be able to hear and to judge for ourselves●

Carlo Maria Giulini and the Los Angeles Philharmonic can be heard in Manchester on Thursday May 1, and in London on Friday May 2, and again on Sunday May 25.

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Other
But Where are the Conductors?

BY MARTIN BERNHEIMER

Carlo Maria Giulini has completed his first season as music director of the Los Angeles Philharmonic, and almost everyone is happy.

True, some ingrates lament the passing of the Mehta flash. Others complain, from time to time, that the Italian maestro is too slow, ^{or} too thoughtful, ^{or} too intellectual and/or spiritual. ^(all-American orchestral) Those who value cool, mechanical perfection have ^{griped} noticed on occasion that Giulini is no master technician; ^{they say} he cares a great deal about how the music feels and sounds, but ^{he} doesn't seem to worry much about razor-sharp attacks, unanimous releases, or spotless fabrics, ^{or rhythmic definition.} ^(quibblers) Let them quibble.

As far as this observer can tell, Giulini is the best thing that can have happened to our orchestra. He brings us refinement, individuality, and sensitivity and a mellow yet muscular maturity, qualities that ^{had not} haven't seemed too plentiful ~~in the recent past~~ in the recent past at the Dorothy Chandler Pavilion. He is a musician who doesn't even know what the word routine means. He ^{when more can be} also is something of a poet.

What more could we ask for? What more should we ask for?

^{The answer}
~~That~~, it turns out, is easier than ^{we} ~~one~~ might have thought.
We could, and should, ask for other conductors in the Giulini class when the ^{music director} ~~boss~~ happens to be absent.

^{but sensibly}
Giulini, unfortunately, does not like to overload his schedule with too many engagements. We are lucky to have him as much as we do -- ^{and next year} ~~and next week~~ that will mean 13 subscription programs plus assorted tours, run-out performances and recordings. It ~~cannot~~ ^{is hardly} ~~really be~~ surprising that an artist ^{at} ~~like~~ Giulini ^{temperament} wants, perhaps needs, time between ~~performances~~ concert clusters to ^{injure his sanity and} recollect his wits.

^{the maestro has}
We cannot begrudge ~~Giulini's~~ absences. They were ^{among} ~~one~~ of the ^{in the first place} ~~special~~ conditions under which he accepted the Los Angeles post, and they are a characteristic price we must pay for his resident presence. Still, ^{we do} ~~he~~ have every ^{reason} ~~right~~ to worry about who stands ^{in Giulini's place when} ~~on our podium~~ while ~~x~~ Giulini is away. ^{can cause no} ~~So far, the~~ ~~xxx~~ prospects ~~are not~~ particularly optimistic.

Giulini announced long ago that he had no intention to appear at the Hollywood Bowl. The performing conditions there -- limited rehearsal, amplified distortion, distractions from sky and freeway, picnic atmosphere out front -- were not ^{congenial with} ~~conducive~~ to his ^{personal} ~~special~~ ^{attitudes} ~~style of~~ music-making. Ergo, Giulini is strictly a winter-season conductor for Los Angeles.

Who, then, are the summer-season conductors?

^{This year they are}
Calvin Simmons, Robert Shaw, Kiril Kondrashin, Christoph Eschenbach, James Conlon, Simon Rattle, Jesus Lopez-Cobos, Andrew Davis, Michael Tilson Thomas, Lawrence Foster, Myung-Whun Chung, Sidney Harth, John Green, Franz Allers and Charles Dutoit.

^{and}
There are ~~some~~ ^{many} talented, promising, reliable names on the list. ^{no doubt} But the list certainly doesn't

~~But it is certainly not intended to~~ quicken the pulse, or ^{shorten} ~~hasten~~ the breath.
If the Bowl really represents our answer to the great festivals of Europe, as ~~the~~ resident puff-mongers ^(constantly) would have us believe, then the great festivals ~~x~~ have fallen on ~~unhappy~~ paltry times.

(Perhaps our budget has grown too slender for the ^(read expensive) major podium personalities of the day. Perhaps we ~~pay~~ pay so much for Giulini that we have to skimp ^{in compensation} when he isn't here. Perhaps the Bowl roster reflects simple compromise, ~~unintentional~~ and perhaps the Bowl itself represents a convenient place to pay off administrative debts and/or to ~~repay~~ contractual favors.

(Whatever the reason, the facts remain fairly clear. The Bowl summer promises too many ^(different) conductors-- ~~33~~ 15 for 33 concerts-- for maximum artistic health. And, on paper at least, it promises too much mediocrity. (We would, of course, like nothing better than to be proven wrong.) ~~But...~~

(The Hollywood Bowl, ^(the defenders might argue) it ~~might be argued~~, is not a place where ^(should) one expects high-powered musi-making. Perhaps the really distinguished conductors of our time avoid it ^(by their choice) with good reason. Perhaps we have ^(It could be that) no right to expect much more than ^(It could be wished for by) competence in our problematic ^(generalized) giant-size al-fresco amphitheater. ^(hidden)

(Even if one ~~we~~ were to accept ^(these) those dubious suggestions, the spectre of the 1979-80 winter season would remain to haunt us. Giulini will be on hand for 13 weeks. Splendid. But ^(Look) look at the list of guest conductors.

(Zubin Mehta, who ^(delivered) made heart-rending noises about how his heart ^(dedications) would always remain in Los Angeles before he left for New York, is scheduled to return for only two weeks. ~~xxx~~

And the others promised us are not really in the Giulini-Mehta class.

Jesus Lopez-Cobos, ~~an~~ a Spanish-born opera specialist ^{most} active in Berlin, returns for ^{a pair of programs} ~~two weeks~~. So does Michael Tilson Thomas, a former Los Angeles wunderkind whose career has not been advanced quite as sensationally as ~~was~~ once had predicted.

Riccardo Chailly, who did not exactly set San Francisco on fire ^{at 24} when he conducted "Turandot" ^{two} ~~approximately~~ years ago, will make his debut with two ^{concerts} ~~programs~~.

Otherwise, we can expect one-week stands from the reliable Leonard Slatkin, the unknown Yuri Temirkanov, the pianist-conductor (replacing the departing ~~Sidney~~ Harth), and the resident Christoph Eschenbach, ~~the~~ assistant conductor Myung-Whun Chung.

^{All these} ~~The~~ concerts may turn out to be objects of wonder. Who knows? Still, it would be less than realistic to regard this as a distinguished collection of names ^(what we are repeatedly told is) for one of the world's greatest ~~or~~ orchestras.

OK. I hear you. Someone out there is muttering about that know-it-all critic who invariably complains about the status quo but never ^{offers} ~~has~~ any concrete suggestions ^{for} improvement. What conductors, ^{ubiquitous} the critic's critic wants to know, should lead our orchestra while the master is resting?

^{It just happens to have here} ~~Here are~~ a few names...

^{cq} Sir Georg Solti, Leonard Bernstein and Herbert von Karajan. They may not be realistic ^{contenders} ~~names~~. They belong to the Big Three, the most prestigious, most demanded, most ~~expensive~~ expensive conductors ^{currently active} in the world. But wouldn't it be nice, just once, ^{head the list} ~~one day~~ to hear them in Los Angeles?

(Some less lofty possibilities: Bernard Haitink, the much-admired leader of the Concertgebouw; Claudio Abbado, the guiding genius of La Scala; Lorin Maazel, George Szell's able successor in Cleveland; Seiji Ozawa, the ~~dynamis~~ dynamo of the Boston Symphony; Colin Davis,

the musical lord of Covent Garden and a frequent guest in Boston.

(Or how about Klaus Tennstedt, the ^{much heralded} ~~German~~ ^{from Germany} secret weapon who cancelled his engagement here last season due to illness and apparently was not re-engaged? Or Ricardo Muti, Ormandy's incipient successor in Philadelphia? Or Ormandy himself, now that he ^{will have} more time on his hands?

(Other possibilities? Erich Leinsdorf, who ~~was once the German~~ ^{feuding with the management since} has made some new recordings with ^{our} the orchestra and thus, we assume, has ended his feud with the management. Or James Levine, busy ~~no doubt~~ at the Met but, on ^{tr} trusts, not that busy. Or Andre Previn, the ^{latest} toast of TV and Pittsburgh. Or Neville Marriner, ^{suddenly} ^{big} heir apparent to orchestras in Minneapolis, Stuttgart and Berlin. Or Kondrashin, probably the most potent entry on the Bowl roster. Or Rafael Kubelik, ^{curiously} ^a under-rated ^{musician} ~~artist~~ too long absent. Or Eugen Jochum, an old-school ^{mark} ~~German~~ overlooked in recent years. Or Horst Stein, currently guarding the Grail in Bayreuth. Or Wolfgang Sawallisch, who minds the store in Munich.

^{Prefer} ~~How about~~ some long shots? Gennady Rozhdestvensky, who manages to commute between London and Moscow. Yuri Simonov, the galvanizing ^{aging} force at the Bolshoi. Reginald Goodall, the ^{fat} British Furtwaengler. Karl Boehm, Vienna's favorite octogenarian. Sergiu Celibidache, the eccentric Rumanian still active in Germany. Pierre Boulez, the ^{who he still} modernist now ~~much~~ occupied with Parisian exploration; ~~who~~ might fill ^{repertory} some of the gaps occasioned by Giulini's conservatism. Carlos ^{the German genius} Kleiber, who cancels more than he conducts but did make it to Chicago this year.

(do a lot worse than
If all else failed, we could ~~at least~~ look to San Francisco for Edo de Waart. Or to Pasadena for Daniel Lewis.

REVISED SCHEDULE FOR CARLO MARIA GIULINI

4/26/77

1978-79 Season:

Mr. Giulini will be with the Los Angeles Philharmonic for a total of 10 weeks:

6 weeks season subscription concerts in the Music Center

2 weeks run-out concerts and miscellany

2 weeks tour of the East coast

1979-80 and 1980-81 Seasons - 17 weeks each season

9 weeks season subscription concerts in the Music Center

1 week special concerts (depending on the Academy Awards)

Tour to Europe - possible 4 weeks

~ 3 weeks run-out concerts, recordings and television

Negotiations are continuing for Mr. Giulini to spend even more time than has at present been arranged.

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Royal Opera House

How Giulini Made an Orchestra His Own

By DONAL HENAHAN

(New York Times, 29 April 1979)

At first glance, it looks all wrong. Carlo Maria Giulini as music director in Los Angeles? An improbable match: Mr. Giulini, the famously civilized and unpretentious conductor, wed to the mythic city of celluloid and silicone, the plastic land where even the lies have to be made up out of whole polyester. And yet, at Carnegie Hall this Thursday night when Mr. Giulini visits New York, he will be at the head of the Los Angeles Philharmonic, which he took over this season when Zubin Mehta moved to the New York Philharmonic.

On second glance, the Giulini/Los Angeles matchup looks even more implausible. For one thing, he is on record as deploring the heavy work load that most American orchestras demand of their music directors. The Los Angeles Philharmonic's canny executive director, Ernest Fleischmann, was able to seduce him with a limited schedule this season: Mr. Giulini took on just eight programs, spread out over about 15 weeks, for a total of 56 concerts, including short runout trips and touring. But consider the schedule he has agreed to conduct next season: 25 weeks and a total of 90 concerts. That matches the most concerts that Zubin Mehta conducted in the years when he was the Los Angeles music director before coming to head the New York Philharmonic.

On a recent stopover in New York, Mr. Giulini explained in his soft-voiced, undogmatic way just why a modest schedule has been so important to him in the past. "As you know, I don't like to conduct very much, although this winter was very full. In Europe I conducted eight orchestras. Next season I will not conduct at all in Europe. I have never been in a hurry. I have time. I do not push."

Now, however, his attitude toward musical directorship, American-style,

seems to have undergone a distinct change. Other places, other mores: According to Mr. Fleischmann, Mr. Giulini simply has discovered that "he likes it here." The conductor and his wife Marcella have found a house in Hollywood not far from the Hollywood Bowl and, says Mr. Fleischmann, they are "thriving in the sun, with their pool."

This season the new music director's first task was to establish rapport with the Los Angeles musicians and put his individual stamp on an orchestra that was shaped and polished by Mr. Mehta and reflected the Indian conductor's considerably brasher musical style. Mr. Giulini says he did not find that an overwhelming challenge: "A conductor, if he is really a conductor, needs only one week to put his sign on an orchestra. Maybe less than a week. Everywhere, orchestras play as I wish, even in such a short time. Musicians are one body, we are all together. I do not like to feel myself a conductor. I came up as a string player, a violist, in quartets and in orchestras, and the good feeling I get is when I have the intimate feeling that I am a musician among musicians. If I could I would like to sit in the orchestra to conduct, but this is not possible. In Los Angeles, I had the feeling, so strong a feeling, that we were making music together from the very first days."

It is this idealistic, collegial attitude as well as his talent that seems to captivate orchestra musicians wherever Mr. Giulini goes. Even hardened players, the stories have it, come to regard him as a sort of musical saint, as San Carlo of the Symphony. Some have been reported to weep when he left them for another post. Romantic eye-wash? Perhaps. But it is beyond dispute that the New York Philharmonic once stood en masse to applaud him after he conducted Mahler's Ninth Symphony as a guest. It also cannot be

denied that he remained on uncommonly fond terms with the Chicago Symphony throughout the 23-year period he spent as its guest conductor, and that he was regarded almost reverently by audiences and critics in a city not famous for treating conductors gently.

The story of how Mr. Giulini first went to Chicago seems bizarre, even to him. "It was very mysterious, how Fritz Reiner chose me. I met him once, just after the war, when he came to Rome to conduct the Augusteo Orchestra in which I was a viola player. It was the only time I saw Mr. Fritz Reiner before I was invited to Chicago to guest conduct his orchestra. Maybe he had heard a recording or something on the radio? I don't know. But he wrote and said, I invite you to come for three weeks. If you are happy, come back. In all the time I was going to Chicago I never saw Reiner once. Then, after about eight years, one day I am in Vienna to conduct the Verdi Requiem. In the lobby I see a gentleman and a lady and I say, I know this man. I went to him and said you are Fritz Reiner and I want to say I will never forget your wonderful gesture in inviting me. For one-and-a-half minutes I saw him, then never again. But in all the time I was going to Chicago, there never were any problems. He left the choice of programs up to me. In fact, the only thing to be said against Fritz Reiner was that he didn't take his orchestra on tour to let the world know how great it was. Outside Chicago, it was famous only in Milwaukee."

Interestingly, the other important conductor to promote Mr. Giulini's career was Toscanini, a man possibly even harder to please than Fritz Reiner. Neither, so far as Mr. Giulini knows, ever saw him conduct. Toscanini did hear a Giulini performance on the Italian radio of Haydn's opera "Il Mondo della Luna" and invited the 31-year-old musician to his home. "Toscanini said to me, 'I don't know this

Royal Opera House

- 2 -

opera, but your tempi were exactly right.' Typical, no?"

For much of his career, in fact, Mr. Giulini was regarded preeminently as an opera man. He was made music director of La Scala in 1951 and ran Italy's greatest house for five years, going from there to Covent Garden and other leading European houses. In the mid-60's, however, he almost died of peritonitis and thereafter cut back severely on opera work, concentrating instead on orchestral work and recording. Would he ever go back to the opera house — to the Metropolitan, for example? "It could happen if conditions were right, but I would not go again in the ordinary rhythm of the opera house. I was spoiled at La Scala. I come from this tradition, you see, where the conductor has responsibility for the shoes of the last chorister, the costumes, the movements of the hands. The real director of an opera, the *régisseur*, the one who really shapes the character, the interpretation, the movements — it is the composer. The director must serve the composer. Once, in 'Don Giovanni,' there is a tenor doing some director's business behind the back of the Donna Anna while she sings. I stop and say to him, 'Isn't Mozart enough? He says, but nothing is happening there. No, I say, only the music of Mozart is happening here.'"

When Mr. Giulini fixes you with his pale blue eyes, it is easy to understand his persuasive powers. But it is not simply the blue eyes, the cultivated voice or the Roman-nosed handsomeness that enchants musicians. Here is a man who is able to coax great performances out of an orchestra without fuss or histrionics, but with a kind of gentle persuasiveness that reminds older concertgoers of such beloved artists as Bruno Walter and Pierre Monteux. There may be no conductor now active who stands a clearer chance than Mr. Giulini of being propelled into the company of such anointed masters, whether he seeks such elevation or not. For, despite what the publicity mills would have us believe, we do not actually live in a time overflowing with operatic conductors. Although there are plenty of terribly busy conductors, not more than two or three command anything like the fanatical admiration once granted to Toscanini, Furtwängler, Kemperer, Stokowski, Reiner, Szell,

Walter, Monteux or Beecham, to pick a few names from the scroll of bygone heroes.

Among musicians, Mr. Giulini has long been one of the more ungrudgingly admired of conductors, so the Los Angeles management was widely credited with having made a master stroke in luring away the ascetically slender Italian from his comparatively care-free life as an idolized international guest. Inevitably, perhaps, he was hardly settled in his new home than rumors began to seep around the music world that he was unhappy and might soon decide to decamp. Responsible parties in Los Angeles say they find this not at all credible. For the most part, Mr. Giulini's concerts have been ecstatically received by the public and the critics, though a few murmurs of protest have been raised about the possibility that acolytes and publicity people will elevate Mr. Giulini to sainthood prematurely. Canonization in a hero's lifetime can be perilous, certainly. Perhaps you remember the story of how Aristides, the virtuous Athenian statesman and general, was sent into exile because the public simply got tired of hearing him called Aristides the Just.

That any cautionary murmurs against hero worship have been heard so soon in Mr. Giulini's Los Angeles career makes it obvious that this conductor is someone out of the ordinary. Throughout his career, people have pressed engagements on him. Celebrity has hounded him and hunted him out, while so many of his colleagues have exhausted themselves jetting around the world in hopes of catching up with the bitch goddess. Now, for a while at least, he will try settling down in the California sun, by a Hollywood pool, but Mr. Giulini is not likely to lose sight of what he has long regarded as the dangers lurking in the overly strenuous life. He is firm on this point: "You have to defend yourself against too much work."

What with the heavy work load that all major symphony orchestras face, however, musicians find it especially difficult to avoid the grip of boredom and routine. Mr. Giulini feels he must fight against the acceptance of routine, even if it means antagonizing certain players. "Why, I want to know, do not all musicians have respect for their work? Why don't they appreciate enough that this is their work in life? We must everybody work, we have to work to have the right to be in society, to be part of it. There are many people, most people, who have to work in bad conditions all over the world — in hospitals, in heat, in cold, under the ground. But musicians are in a beautiful hall, and they sit, and they have Mozart. Why is it they don't appreciate this? They should start every day with the appreciation that their life is a

worker's life. It is necessary to remember." Mr. Giulini realizes, of course, that it is easier to remember this if you are a celebrated conductor able to work

as much or as little as you please than if you are a back-stand musician caught on the modern symphony orchestra's year-around treadmill.

Still, Mr. Giulini insists on keeping his eye on the gleam. He seems to have little use for workaday pragmatism. "Two words I hate: routine and good. Good should be taken from our vocabulary. At the moment you are satisfied with good, you are finished. I do not accept good." And it is his belief that only by severely limiting his own work load can he, at least, keep his love of music alive and fresh. "All the time, remember, we are having to do with great men, geniuses. Mozart, Beethoven, Bach. And we are small men. I don't ever forget this. I make millions of mistakes, there are millions of defects in me, but not this. It is part of my nature."

But is it really possible to keep this fresh attitude, to avoid the squirrel cage of routine? "I always say that if one day I should go to a rehearsal — I don't say to a concert, even — without my heart making like this [a flutter of a hand over the chest] then I just stop. This in fact happened to me once when I was a very young conductor. I was working very hard, I couldn't refuse anything. I was in the conductor's room before a concert and a friend of mine, another conductor, asked me if I were nervous. I said no, not a bit. I did the concert and afterward had a nervous breakdown and had to stop conducting for four months. No, I am always in a big fear, even for the rehearsal, because music is for me a great event."

No matter how formidable the daily problems of orchestral life might seem, Mr. Giulini feels confident of his ability to bring musicians around to his way of thinking and feeling about music. And that is? "Music is a mystery, because it doesn't exist, in a sense. Everything in the score is relative. We know that two is twice one, but we don't know what one is. That is why it is always a new mystery, the fantastic mystery of the sounds."

Los Angeles Philharmonic News

Carlo Maria Giulini, Music Director
Simon Rattle and Michael Tilson Thomas, Principal Guest Conductors

Sponsored by the Los Angeles Philharmonic Association • Ernest Fleischmann, Executive Director

FOR RELEASE: JULY 15, 1983

CARLO MARIA GIULINI TO RELINQUISH POST OF MUSIC DIRECTOR IN 1984;
WILL RETURN ANNUALLY AS GUEST CONDUCTOR AND CONTINUE TO RECORD
WITH LOS ANGELES PHILHARMONIC

Carlo Maria Giulini and the Los Angeles Philharmonic Association Board of Directors have reached a mutual agreement that his responsibilities as the Orchestra's music director will end with the expiration of his contract in September 1984. Mr. Giulini will return to the Philharmonic annually thereafter as guest conductor for at least two weeks of subscription concerts, and will continue to record with the Orchestra.

This news was announced to the members of the Orchestra and to the Board of Directors today. In making the announcement to the Board, president Sidney R. Petersen cited the health of both Mr. and Mrs. Giulini as the reason for this action. Mr. Petersen assured the Board that Mr. Giulini is making an excellent recovery from the serious illness he incurred last spring, and that he will be returning to Los Angeles to fulfill his commitments for the Philharmonic's 1983-84 season, although on a curtailed schedule.

"Mr. Giulini has always maintained strict limits on the number of conducting engagements he accepted, and his recent illness has forced him to restrict his activities even further. The Board reluctantly, although with complete sympathy and understanding, accepts the present situation as a necessary adjustment for both Mr. Giulini and the Philharmonic.

"We feel very fortunate," Mr. Petersen continued, "to have had this great conductor at the helm of our Orchestra, and we know that the musicians will continue to be enriched by their association with him. The past 20 years have been witness to a dramatic development of the Philharmonic as a world class orchestra -- a development perhaps unparalleled in the annals of American orchestral history. Mr. Giulini's part in this growth has been noted by critics throughout the world, although in accepting the music directorship in 1978, Mr. Giulini said, 'Everything that has

(more)

been done by Zubin Mehta in the past 15 years to develop the Philharmonic has been perfect. All that is necessary for me now is to continue."

Mr. Petersen concluded by pointing out that the process is underway to find a successor.

In a message from Italy, Mr. Giulini said, "This has been a very painful decision for me, but one that is unavoidable. I have a deep feeling of love and warmth for this orchestra that has been such a close part of my life for the past five years. I will miss the human contact with these wonderful musicians -- my musical friends. But I look forward very much to continuing a relationship with them for as long as they want me," he concluded.

Executive director Ernest Fleischmann explained that Andrew Davis and Guenther Herbig, until recently conductor of the Berlin (East Germany) Symphony, will take over three weeks of concerts originally scheduled for Mr. Giulini next season -- Davis, one week; Herbig, two weeks. "Both Simon Rattle and Michael Tilson Thomas will continue in their positions as principal guest conductors," Mr. Fleischmann said. "In fact, they will take the Philharmonic on an East Coast tour in January 1985. We are fortunate to have these brilliant young conductors with us into the foreseeable future. They, along with Mr. Giulini, will be on a Philharmonic roster for the 1984-85 season that lists an array of distinguished conductors -- Leonard Bernstein, Sir Charles Groves, Guenther Herbig, Christopher Hogwood, Neeme Jarvi, Erich Leinsdorf and Garcia Navarro.

"Mr. Giulini's music directorship has been tremendously important to the Philharmonic," Mr. Fleischmann added. "For myself, working with this great conductor has been a real privilege. He has deepened my understanding of every aspect of the miraculous process of music-making."

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Giulini in Los Angeles

a profile by Robert C. Marsh

CARLO Maria Giulini at 65 finds himself once more a man with a home. After a decade of what he and his wife, Marcella, have regarded as a gypsy life, it is a welcome feeling.

At first glance, his new setting is strikingly at odds with those that have preceded it, Rome, Milan, the environs of Lugano, the Greek Islands. A Mediterranean man, Giulini intuitively seeks appropriate settings, a phrase one might not immediately apply to Southern California. Encounter him in his rented villa, high on a hillside above the pulsating activities of the Sunset Strip, and the house (it belongs to actor Michael York), the ubiquitous swimming pool, and the little semi-tropical garden all have something of the look and feel of Southern Europe about them. The area is not without its musical associations. Igor Stravinsky lived for many years in a similar location about a half mile to the east. "The only way to escape Hollywood," he once quipped, "is to live in it". Arnold Schoenberg taught and composed about two and a half miles to the west.

The basic thing about Giulini is the strict division he makes between his public and his private life. As a performer he is prepared to play the role of the celebrated conductor, although he finds it somewhat embarrassing on occasion. Off-stage he is a cultivated Italian intellectual, a man who respects established values while accepting the fact that the world is changing rapidly, and whose life is focused on his work, his family and a few friends with whom he can relax. What gave stability to his life for nearly 20 years were three growing sons. "We were a classic Italian family," he recalls, "with a large and beautiful apartment in Rome"—where he directed the opera—"and a happy, traditional way of life".

With the departure of the youngest Giulini for university, the old way of life was ended. A new one is beginning. "If it were not for my sons" (one lives in Canada, two are in Italy) "and my love for Italy", Giulini observes, "I would never leave Southern California. As it is, I plan to spend more time here than my contract with the orchestra requires. I will do no other conducting in the United States (which ends a 23-year bond with the Chicago Symphony Orchestra which introduced him to American audiences in 1955) and I will do the minimum amount of work in Europe. This is my orchestra, and I wish to give myself to it completely". Indeed, in 1979-80 Giulini will take a sabbatical year in which, apart from a DG recording of Verdi's *Rigoletto* in Vienna during September 1979, with Ileana Cotrubas, Plácido Domingo, Piero Cappuccilli and the Vienna Philharmonic Orchestra (his first opera recording for a decade) and his Los Angeles concerts together with a European tour with the orchestra, he will do no other conducting but keep his time entirely to himself for study and taking stock.

Like Toscanini, Giulini leaves family finances and the management of the household to his wife. "I never know what I have in my pocket", he jokes. And, like Toscanini, he is easily baffled by mechanical devices. He is happiest when he has people he can trust to attend to these matters for him. Marcella, a charming, quietly well-organized Roman lady who is a sensitive painter and an inspired cook, assures his domestic tranquillity. In Günther Breest of Polydor International, Giulini has found his ideal record producer. Their collabora-

tion, which began in Chicago, has already produced one of the most widely acclaimed records in recent years, the Mahler Ninth.

The conductor moves to Los Angeles

At the moment Giulini has Los Angeles in his pocket. Everybody knows it and seems delighted. Rarely does a conductor have such an intense and sustained impact on a new city and a new orchestra. Moreover the most obvious explanation seems to be correct, that they were ready for each other. The orchestra, which Zubin Mehta had built into a highly professional, well-disciplined ensemble, was fully prepared to respond to Giulini's demand for playing of the highest level of elegance and refinement. The audience, after 17 seasons with a highly charismatic young conductor, was prepared in turn to accept the vintage performances of a musician of Giulini's years and experience. Hollywood has produced many a love story with a happy ending, but this one appears to come from the heart. A veteran string player of the Chicago Symphony Orchestra remarked on Giulini's unfailing politeness, bracketing him



Carlo Maria Giulini [photo: Polydor]

with another much respected conductor, the late Hans Rosbaud. A Los Angeles colleague commented "every rehearsal is now a music lesson". Giulini teaches as much as he leads. Recalling the dictum of another long-time resident of the Los Angeles area, Bruno Walter, that the conductor must serve as a moral force, Giulini, unlike the Italian conductor stereotype, never gets angry and hardly ever raises his voice. Yet watching him in rehearsal you can feel how a musician might feel compelled to give his all for this man, for his personal magnetism, his intensity, all are so strong.

The basis of it all is meticulous preparation. Giulini is often characterized in the music business as a conductor who approaches a fresh work with unhurried care. His repertoire is larger than it seems though, partly due to his wish to concentrate on scores and try to perfect a performance over a period of several months. He takes his time because he will not programme a work until he knows it thoroughly, and since he is a scholar as well as

an artist, this can require years. Take, for example, the Beethoven *Eroica* Symphony, which is his first Los Angeles recording. Giulini was 46 and had been conducting for 15 years before he dared perform the work for the first time. He was not satisfied with the results, and set it aside. In fact, 17 years passed before he directed it again, this time in concerts of the Chicago Symphony Orchestra in November 1977. In the meantime he had re-studied the music, starting with the manuscript orchestral material used in the first performances under the composer's direction in Vienna in 1805. Giulini respects musicologists and generally has close at hand the newest critical edition of anything he plays, but, like the late George Szell, he likes to see manuscripts, to view the work in its pristine form as set on paper by the hand of the composer or his copyist. And his own, carefully annotated scores are the end product of textual studies that have occupied his time through the years.

Recording the "Eroica"

A Giulini recording is always, the likeness of a real performance, not a triumph of tape editing. This means that before going in front of the microphones, the music must be ready so that the recording process can take place in real time on the same aesthetic basis as a direct-to-disc production. The *Eroica* sessions, held in the Shrine Auditorium on November 24th and 25th of last year were the culmination of a process of systematic planning that had begun in the spring of 1978 when DG sound engineer Hans-Peter Schweigmann had made a rapid survey of possible recording sites in the Los Angeles area and decided that this was best suited to the job. The Shrine, long the local home of the visiting San Francisco Opera Company, has a large stage with more than ample resonance. The orchestra was set up here, with the fire curtain down, and although Giulini complained that the atmosphere was more like that of a warehouse than a theatre, he liked the results. Giulini had introduced the symphony into his Los Angeles repertoire about a fortnight before and taken it on his first tour, a short tour around the western United States that went as far east as Denver. Repeated performances on tour allowed his view of the work to mature in the light of actual performance and to put the music, and his interpretive ideas, in the fingers of the players. Most of all, it permitted Breest and Hans Weber—DG's senior artistic supervisor—who has been in charge of many outstanding DG recordings by artists such as Karajan, Carlos Kleiber and Kubelik, and who also went on the tour, to become thoroughly familiar with the performance to be recorded and discuss with Giulini the manner in which he wanted his ideas transferred to tape.

Giulini's effect on the Los Angeles orchestra was immediately apparent in his rehearsals for his first concerts, four pre-season performances of the Beethoven Ninth Symphony, the last of which was aired nationally on television to remind the nation that there was something new under the California sun. Six weeks later that process was still going on with the conductor making explicit in both verbal and body language what he expected to hear and the orchestra responding with extraordinary enthusiasm to give it to him. The first downbeat of the two recording

sessions for the Beethoven *Eroica* Symphony came precisely at 2 pm. Twelve minutes later Breest and his team had heard enough to stop and summon Giulini for his opinion of the recorded sound, but when they rang the telephone at the conductor's stand they found him so completely immersed in Beethoven's first movement that it took several discordant fanfares to attract his attention and bring the music to a halt. The control room at the Shrine is a good one and only a step from the stage. Giulini was there in seconds, listening with the same intensity with which he had been conducting. For these sessions DG was using 15 microphones leading into a console that mixed and equalized the sound and yielded eight tracks which were recorded at 15 inches per second on 1-inch wide tape. This will be the source of the record. But for experimental purposes, a stereo master was made with a newly acquired Sony digital recording system, and it is contemplated that future Los Angeles recordings will use the digital technique. Even in a work with the classical instrumentation of the *Eroica*, the contrast in the sessions between digital and analog playbacks showed the digital master to have advantages in dynamic range.

The first full take of the first movement began at 2.30 pm and this set the basic pattern of the session—two complete performances of each movement followed on occasion by safety re-takes of difficult passages. Any of the first takes would have been acceptable as a concert performance. At 4.35 pm Giulini was ready to begin the Funeral March. Here there were special problems. Like Toscanini in his final

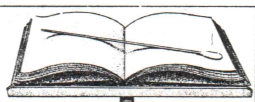
performance from December 1953, Giulini wanted the grace notes before the beat, not on it, and Beethoven's marking, *pianissimo* plus *sotto voce*, evoked a very special, mysterious sound on which he had spent some moments of rehearsal time. All recording sessions are studies in concentration, and although DG had given themselves a generous amount of time in which to record this work, it was at times like this that everyone seemed to be intent on achieving something extraordinary. At 5.05 pm, as a playback began, Giulini heard that his third horn was fighting influenza and now feared he might not be able to play the following day. The orchestra has a fourth horn, who was available, but he was not accustomed to performing this music. The trio of the Scherzo gives the three instruments long and exposed solo lines. When work resumed the second movement was played again and then, as the clock ran out for the day, the treacherous trio was taped twice. Work resumed at 10 am the next day. The horn player was present, although still feverish, and the sessions began with further efforts to get a perfect likeness of the trio, one that could be issued without editing. Two complete performances of the Scherzo followed, followed by yet another try for a perfect trio. Giulini than wanted to go back and do some further re-takes on the second movement. These were over at 11.15 am. A 20 minute break, without playbacks, was announced, and the conductor, looking somewhat grey and drawn himself, entered the control room. The psychological factors in music-making are never to be underestimated, and the quality of the recorded performance of the final movement probably owes something

to the fact that Giulini found a visitor, Danny Kaye, who waited silently as the conductor and producer discussed the use of the remaining time and then, realizing that a change of mood was desirable, captured Giulini's attention (they are old friends) with an impromptu performance of the new *Aida* material he had introduced in a recent performance with the Israel Philharmonic Orchestra. Thus it was a grinning Giulini who returned to the stage at 11.35 am for the first take of the finale, and since there was time, the movement was done three times before the session ended.

Günther Breest said goodbye to the orchestra at 12.46 pm. "For the team and myself, these have been very exciting and memorable sessions", he said. Breest had a plane to catch. It was Saturday afternoon, and he was due in Europe on Monday. Giulini, tired but happy, went home where Marcella was preparing home-made pasta for his dinner. And the team, with Weber in charge got down to work, preparing an edited tape for Giulini to evaluate in Hamburg in mid-December.

Nothing is more characteristic of Southern California than its capacity for change. Giulini, who likes to say he came from the ranks of the orchestra, that he learned to conduct from men such as Walter, Furtwängler and de Sabata as a young string player, still sees himself as a musician among musicians rather than a *generalissimo*. Los Angeles could well provide him with the opportunity to train an orchestra that reflects his own civilized musicianship rather than the American preoccupation with virtuosity, and this first recording may prove a reminder to the world of music that he is moving in that direction.

Book Reviews



Tchaikovsky: a biographical and critical study. Volume One—The Early Years (1840–1874) by David Brown. Pub: Victor Gollancz Ltd., 14 Henrietta Street, London WC2E 8JQ; price £8.50.

The early works of Tchaikovsky are so fascinating that I am surprised they have not been more thoroughly explored on disc, though one remembers Dorati's vivid recordings of *Fatum* and *The Tempest* (Decca SXL6694, 2/75). The first volume (there are to be three) of David Brown's study of the composer stimulates one's interest in these early works anew, and reminds us of Tchaikovsky's importance as an opera composer. (A particularly useful feature is the detailed account of every opera plot as it crops up in the text.)

This is going to be a valuable set that many music lovers will want to collect as each volume is published. It will complement rather than supersede John Warrack's attractive pictorial account (Hamish Hamilton, 1973) since it is in fact very sparsely illustrated. But it scores with its detailed analyses and 95 beautifully printed musical examples. Brown adopts the life and works approach—a chronological account of Tchaikovsky's life, with pauses for detailed discussion of the works at the appropriate moments—and in his hands it works very well. His work is clearly going to be the standard English language source for a long time. This is not 348 pages of dull musicology since the pages are peopled with vivid portraits of Tchaikovsky's contemporaries, and the author's style is most readable. Once or twice, too, one discovers a fact that makes one look twice—for example who would have thought that the student Tchaikovsky hated the textures of piano and orchestra, and of the string quartet, and declared he would never write for them? Brown's opinions about and descriptions of the works are reliable, though I did wonder apropos the graduation cantata *Ode To Joy* (which he

dismisses almost out of hand) why he does not mention its stylistic finger prints which were to blossom in later works. Although the work's only recording (Melodiya mono MK8645—not generally available in the UK) adopts grotesquely fast tempi, it does allow these points to be evident, and I can only conclude that the account of this work was written with the vocal score at the piano.

I commend this book to all lovers of Tchaikovsky, and to record companies looking for new veins of ore to mine. There are quite a number of unfamiliar items here, including not only such things as the original version of *Romeo and Juliet*, the *Festival Overture on the Danish National Anthem*, and the extended incidental music to *The Snow Maiden* (once available on two enjoyable mono 10-inch Monarch discs — MEL702-3, 2/55) but one genuine masterpiece that may be even better than the revision widely known—the original version of the Second Symphony, apparently widely praised, but to my knowledge never recorded. So this enjoyable book has made me turn to the music, and parts of my record collection I might otherwise have forgotten. I am sure it will stimulate you to do likewise. Roll on Volume 2.

LEWIS FOREMAN.

Music and Friends—Letters to Adrian Boulton, edited by Jerrold Northrop Moore. Pub: Hamish Hamilton Ltd., 90 Great Russell Street, London WC1; price £6.95.

This is an interesting collage of musical history, letters, and quotations from Boulton's autobiography *My own trumpet*. Practically every composer in the middle decades of this century had cause to be grateful to Sir Adrian for fostering their music, and they gave thanks to the adventurous conductor in their letters to him. Equally interesting is Boulton's correspondence with his fellow conductors, particularly that, extending over a number of years, with Bruno Walter, which is full of mutual respect and understanding. But here we come up against the fundamental fault of the book: too often we are allowed only one side of a correspondence. On March 12th, 1941, Walter thanks Boulton for

his "beautiful letter from the last days of November", but that "beautiful letter" is not included here. Why? Again in May 1966 Sir Adrian writes to Menuhin suggesting that he might help the violinist with "your approach to performance, both conducting and playing" (Boulton's italics), but we are not told if and when Menuhin replied either in a letter or by a visit to the conductor. There are many other such gaps in Dr Moore's rather desultory approach that vitiate the value of his estimable research, or perhaps there have been barriers to him seeing all the relevant correspondence. Ultimately one is left feeling that with more time at his disposal Dr Moore might have produced an even more worthwhile volume. There is one inexcusable error in a book marking Boulton's 90th birthday. In the "Acknowledgements" the date of his birth is given as April 9th; it is, of course, on the 8th.

ALAN BLYTH.

Books in brief

From the large number of books received over recent months two are valuable. A must for all 'canary fanciers' is *Queens of Song* by Charles Neilson Gattey. This collection of brief but highly informative sketches of now legendary prima donnas, including Melba, Malibran, Tetrassini and Patti is well illustrated with period prints and photographs (pub. Barrie and Jenkins, £7.95). Almost exactly three years after her death in May 1976 comes a biography of Dame Maggie Teyte by her grand-nephew. *The Pursuit of Perfection—A Life of Maggie Teyte* by Garry O'Connor traces the fascinating career of the girl born in Wolverhampton who rose to international fame. It also contains a comprehensive discography compiled by the author with J. F. Perkins and W. R. Moran (Gollancz, £7.95). If the current early music revival has left anyone slightly baffled by such terms as mean-tone tuning and equal temperament, the revised and enlarged edition of *Intervals, Scales and Temperaments* by L. S. Lloyd provides a highly readable introduction to the complex subject of musical acoustics (MacDonald and Jane's £9.95).

GRAMOPHONE

Giulini Leaving Post at Los Angeles Philharmonic

By BERNARD HOLLAND

Carlo Maria Giulini, the Italian conductor, will end his six-season tenure as music director of the Los Angeles Philharmonic when his contract expires in September 1984. His poor

health and that of his wife have been cited as the principal reasons for his leaving.

Because of illness, Mr. Giulini canceled his March and April concerts in Los Angeles and his scheduled appearances during the Los Angeles Philharmonic's recent European tour.

Zubin Mehta, the orchestra's former music director, took over 11 of these concerts. A successor to Mr. Giulini has not been named, but the philharmonic has announced that a search was under way.

Mr. Giulini, who is 69 years old, will conduct four of the seven programs for which he has been scheduled next season. Two of the remaining three will be taken over by Günther Herbig; Andrew Davis will take over the third.

After Mr. Giulini leaves his post, he will continue as a guest conductor in Los Angeles, appearing in at least two subscription concerts in the 1984-85 season. He also plans to record with the orchestra.

Recordings Highly Praised

Mr. Giulini began as music director of the Los Angeles Philharmonic in the 1978-79 season, replacing Mr. Mehta, who assumed the directorship of the New York Philharmonic.

Mr. Giulini, who in the past had shielded away from the administrative burdens of a music directorship, served as principal guest conductor of the Chicago Symphony and has been for many years a highly respected and sought-after guest conductor with symphony orchestras in the United States and Europe. His recordings of

the Romantic orchestra repertory and Italian opera have been highly praised for their organizational care and musical sincerity.

When Mr. Giulini came to Los Angeles, his earnest, almost mystical approach to music and his emphasis on a narrower range of 18th-century repertory represented a striking contrast to Mr. Mehta's aggressive style.

Mr. Giulini's contract with the Los Angeles Philharmonic has required a relatively light commitment of time. The 10 weeks that he is required to conduct compares with the 15 weeks that Mr. Mehta usually gives the New York Philharmonic.

Two seasons ago, the Los Angeles Philharmonic produced eight fully staged performances of Verdi's "Falstaff" with a cast carefully chosen and rehearsed by Mr. Giulini. Recently, the orchestra has tried to relieve Mr. Giulini of the usual administrative work of the music director's job. Much of this has been assumed by Ernest Fleischmann, the orchestra's executive director.

Fairs and Festivals This Weekend

Festa Italiana, Carmine Street between the Avenue of the Americas and Seventh Avenue. Today, 6 to 11 P.M., tomorrow and Sunday, 6 P.M. to midnight. With food, games and rides. Information: 988-6805.

Fiesta de Santiago Apostol, 14th Street, between Seventh and Eighth Avenues. Today, 6 to 11 P.M., tomorrow and Sunday, noon to 11 P.M. With food and gift sales, entertainment. Sunday at noon, street mass in honor of St. James, patron saint of Spain. Rain or shine.

All Day Festival, 50th Street, between Fifth Avenue and the Avenue of the Americas. Tomorrow, 10 A.M. to 6 P.M. With food and entertainment. Sponsored by the Salvation Army-Sunset Park.

West Harlem Group Assistance Inc. Street Fair, Hamilton Place, between 139th and 143d Streets. Tomorrow, 10 A.M. to 7 P.M. With music, games and food and

city representatives providing information on public services. Rain date, July 30. Information: 281-5552.

Shorefront Civic Association Street Fair, Stillwell and Highland Streets, Bensonhurst, Brooklyn. Today, tomorrow and Sunday, 3 P.M. to midnight. With music, food, games and entertainment. Proceeds benefit disabled children. Information: 946-1786.

Street Fair, West Fifth Street, between Neptune and West Avenues, Brighton Beach, Brooklyn. Sunday, 10 A.M. to 6 P.M. With collectibles and gift sales, and food. Proceeds benefit the playground fund of the Warhase housing project. Rain date: July 31.

Feast of Santa Maria, Zaraga Avenue, between Macia and Gleebe Streets, the Bronx. Today, tomorrow and Sunday, 7 to 11:30 P.M. With food, rides, games and entertainment. Information: 597-4116.

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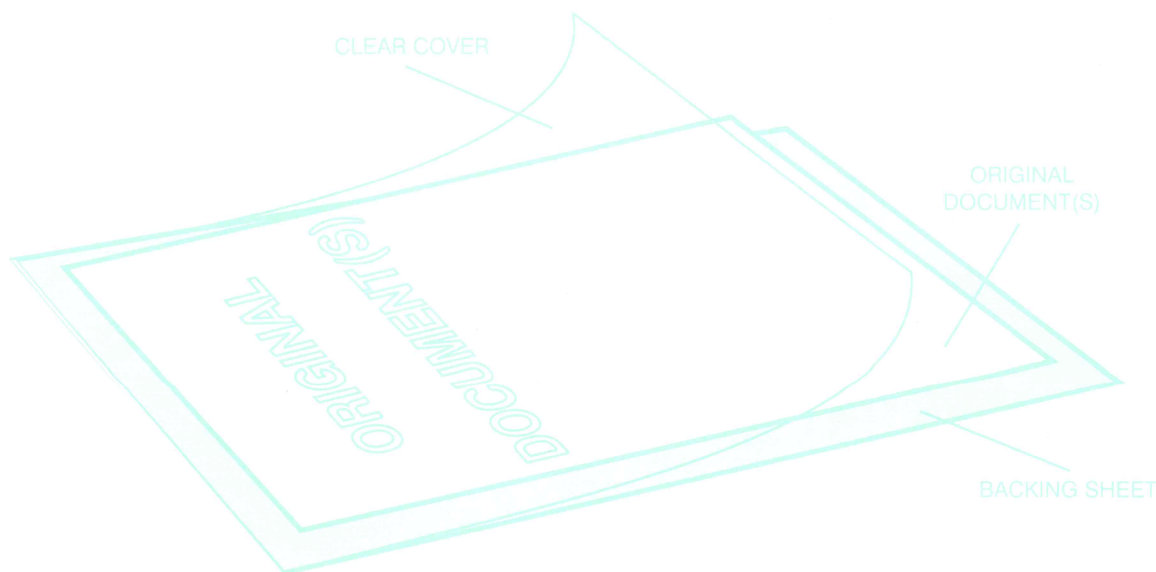
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Carlo Maria Giulini Takes L.A. Philharmonic on Tour

INTERNATIONAL HERALD TRIBUNE MAY 10-11

by Barbara Lovenheim

MANCHESTER — On the podium he stands poised and elegant, his legs bent slightly, arms spread. He looks like a grasshopper ready to spring. Then his tall frame begins to move. His hands pulsate, with a contained, intense energy. And music fills the auditorium.

For Carlo Maria Giulini, who celebrated his 66th birthday on Friday, conducting is a total commitment. "With an orchestra, all we do is think of making music. I never think about technique. I am 100 percent involved in the music," the tall, elegant director explained here in thickly accented English, as he began a 16-city European tour with the Los Angeles Philharmonic (see *International Datebook*, page 8W, for dates in each city.)

The orchestra, considered one of America's finest, has been under Giulini's baton since 1978. It last appeared in Europe in 1976, under the leadership of Zubin Mehta, its conductor for 16 years.

□

When Giulini was a 5-year-old child in Bartolotta, Italy, he asked his parents to buy him a violin for Christmas. After that, he took lessons at 8 a.m., before school, and once a week went to play with a white-bearded pharmacist who looked like Brahms. By his early teens, he knew he would surrender his life to music.

"I played in the orchestra and studied composition, but I knew I was not a composer. I did not have enough to say. Something inside was suddenly born to conduct. I can't really explain it. It was a strong need — something I had to do," he explained.

At the age of 16, he left home to study music in Rome, and two years later switched to the viola and won a place in the Augusteo Orchestra. There he studied under the great conductors of the day — Walter, Furtwangler, Klemperer and Richard Strauss — becoming a student of Alfred Casella at the Chigi Academy in Siena to develop his conducting talents.

His first conducting engagement was canceled when war broke out, but he continued to study musical scores while hiding out underground to escape service in Mussolini's army.

In 1944, he was appointed deputy to Previtali with the Rome Radio Orchestra and shortly after formed the Milan Radio Orchestra. Although he soon developed a reputation as a leading opera conductor, attracting the attention of Toscanini, he did not conduct his first stage opera until 1951. Soon after he became La Scala's principal conductor. His collaborations there with Luchino Visconti and Franco Zeffirelli won him renown throughout the world.

Eventually, after differences with the management of La Scala, Giulini abandoned opera altogether and appeared frequently as a guest conductor with principal orchestras in Europe and America. For three years he was the musical director of the Vienna Symphony, but he

'Giulini does not conduct for an audience, but for music,' explains one of his violinists.

refused all subsequent offers for a permanent position, including one by Fritz Reiner in 1955 to conduct the Chicago Symphony. (In 1969, he appeared there as a principal guest director.)

When Giulini accepted the position as music director of the Los Angeles Philharmonic in 1978, the news sent ripples through the musical world. Giulini was widely known as a conductor with great artistic integrity, thoroughness and humility. The Los Angeles Philharmonic was still a fledgling in a world of musical giants, known more for its flamboyant conductor, Zubin Mehta, than its profound interpretation of serious works. Could Giulini survive?

He has. Giulini recently renewed his contract for five years and seems genuinely pleased with his new home. "When you think of Hollywood you think of film stars. But movies are only a section of the town. I had the feeling that from a musical and human point of view, I could make music there. It's important to have an orchestra with technical abilities, but also musicians with love, enthusiasm and dedication."

Ernest Fleischmann, executive director of the Los Angeles Philharmonic, explains that Giulini

accepted the position because it had few administrative duties or social obligations and gave him ample time for preparation and rehearsal. The conductor also controls his repertoire.

"Giulini cannot just churn out concerts week after week," explains Fleischmann. "He needs time off to refresh his mind, to study. He is the most selfless of the great conductors and gives the same total intensity to every concert. Mehta made the orchestra exciting and brilliant, but Giulini has given it a depth. It has become tremendously serious and intense." Since 1969, Fleischmann has expanded the orchestra, taken it on tour and tripled the number of concertgoers from 350,000 to one million.

Giulini now conducts between 60 to 90 performances a year (70 in and around Los Angeles) and has limited his outside engagements to the odd guest appearance with European orchestras. Next year, he is to conduct "Falstaff" — his first opera in 12 years — with the Los Angeles Philharmonic and will bring the production to Covent Garden in London.

He has also volunteered to give performances this summer in the enormous Hollywood Bowl. "The bowl is not the best way to listen to music," he says, "but it is a good way for people to come into contact with it. It's important for music to belong to lives — not an elite. You cannot compare Vienna or Rome with other cities. The music there is part of the life. But in America, audiences are becoming larger, and slowly the music will become part of this life," he says.

Giulini's dedication has endeared him to those he works with. "As a musician and human being, he has an integrity one encounters only rarely. His repertoire may not be as great as his colleagues', but whatever he does, he does with utter conviction," says Peter Diamond, general manager of the Royal Philharmonic in London.

Anne Giles, a first flutist with the orchestra since 1971, concurs: "Music is Giulini's whole life — he gives 200 percent and expects no less from us. He is more polished than Zubin."

"The biggest change seems to be in how he balances the different sections — especially in the strings, where he can talk to the players because he played the viola. The orchestra seems more uniform and more precise. He is also interested in smaller works — more soloistic, delicate

and traditional than Zubin, who specialized in large sonorous pieces, heavily orchestrated."

Giulini would deny that he has done anything extraordinary with the orchestra. He cannot be objective or analytic about his work, relying instead on vague religious metaphors to describe his passion and method of interpretation: "I do the music I understand. What I can understand I can feel. You are always in front of a mystery, because the music is always a mystery."

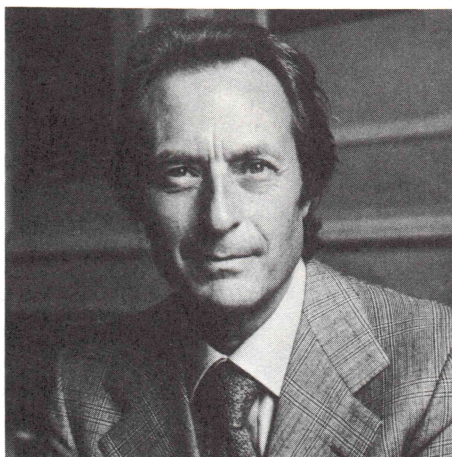
Today he spends long hours by himself studying scores that he has conducted numerous times. He calls musicians aside on tour to change a bowing or a dynamic: "We must try to do better. Good is a word I do not use."

His musicians appreciate it. Michael Nutt, a violinist, sums it up: "Giulini does not conduct for an audience, but for music. I've been playing the same symphonies for 25 years, but with him I hear new tones."



Giulini "making music."





CARLO MARIA GIULINI

Youth, Studies

Born on May 9, 1914 in Barletta, Southern Italy. 1930, moves to Rome and begins studies in viola and composition at the Accademia di Santa Cecilia. Decides later to develop his interest in conducting and becomes student of Alfredo Casella at the Chigi Academy, Siena. Receives post-graduate diploma in conducting after work with Bernardino Molinari, principal conductor of the Augusteo Orchestra, Rome.

Career History

After winning a national competition, begins his career as a violinist in a much coveted position with the Augusteo Orchestra, playing under Walter, Furtwängler, Klemperer, and Richard Strauss. 1946, becomes principal conductor of Rome Radio Orchestra. 1948, opera debut with Verdi's "La Traviata". 1950, responsible for the formation of the Milan Radio Orchestra. 1951, beginning of important friendship and discipleship with Arturo Toscanini. 1952, La Scala debut with de Falla's "La Vida Breve". Appointed assistant to Victor de Sabata at La Scala and becomes principal conductor upon the latter's retirement, two years later. Historic collaboration with Luchino Visconti and Franco Zeffirelli reviving old and premiering new opera productions. Conducting debut at the festival in Aix-en-Provence. 1955, principal conductor of the Rome Opera House, makes first appearances in Edinburgh and the United States. 1958, debut at London's Covent Garden with a Visconti production of Verdi's "Don Carlos", hailed as one of the greatest opera performances of all time. 1960, first tour through the U.S.A. and

Japan. 1963, Mozart's "Don Giovanni" at La Scala. Big success in England with the Philharmonia Orchestra as conductor of Mozart and Verdi. 1969, became principal guest conductor of the Chicago Symphony Orchestra. 1973, music director of the Vienna Symphony Orchestra, resigning from this post in 1976 in order to pursue a freelance concert career. 1978, appointed music director of Los Angeles Philharmonic Orchestra, with whom he undertook a major European tour in 1980. Resigned at the beginning of 1984 but will continue to conduct in Los Angeles for two weeks a year. Returns to live in Italy.

Repertoire

Giulini's performances of Verdi's works in the '50s and '60s made him famous as the leading interpreter of Italian opera. His ever-increasing emphasis on concert works, especially Mozart, the great choral works of the 19th century and the German symphonic repertoire from Beethoven to Mahler brought his name to the attention of all lovers of classical music. In 1982 he returned to the opera house to conduct "Falstaff" in Los Angeles, London and Florence.

Giulini is the recipient of numerous honours, which include honorary membership of the Gesellschaft der Musikfreunde (Vienna) in 1978, the Gold Medal awarded by the Bruckner Society, honorary Doctorate of Humane Letters at De Paul University in Chicago, the Mahler Medal (1980) awarded by the International Gustav Mahler Exhibition founded by Bruno Walter in 1955 in Vienna.

Recordings

June 1976, beginning of his association with Deutsche Grammophon. First recording : Liszt's piano concertos with Lazar Berman and the Vienna Symphony Orchestra. Since then he has recorded major works for the yellow label in both the operatic and symphonic fields. 1979, first opera recording for over ten years, Verdi's "Rigoletto". "Falstaff" in 1983. Symphonic recordings with the Los Angeles Philharmonic Orchestra include Beethoven's Fifth and Brahms' First Symphonies. Latest recordings are of Mahler's "Das Lied von der Erde" with Francisco Araza, Brigitte Fassbaender and the Berlin Philharmonic; and Verdi's "Il Trovatore" with Placido Domingo, Rosalind Plowright, Brigitte Fassbaender, Giorgio Zancanaro and the Orchestra dell'Accademia di Santa Cecilia in Rome.

Carlo Maria Giulini's exclusive contract with Deutsche Grammophon dates from 1977.